

# FIRST STUDIES

FOR THE  
PIANO

ADVANCING TO A HIGH DEGREE OF DEVELOPMENT

BY  
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**FIRST STUDIES**  
FOR THE  
**PIANO**



# First Studies

Advancing to a High Degree  
of Development

# Erste Studien

bis zur höheren Ausbildung  
fortschreitend

RAFAEL JOSEFFY

## Position and Movement of the Arm and Hand

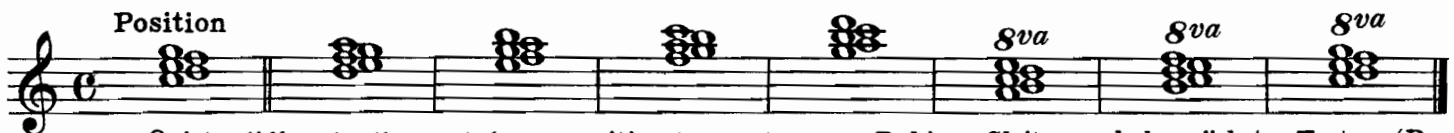
(Toneless Exercises)

The position and movements of the arm, the hand, and the fingers, demand equal attention.

## Position und Bewegung des Armes und der Hand

(Tonlose Übungen)

Die Haltung und Bewegungen des Arms, der Hand und Finger erheischen gleiche Aufmerksamkeit.



Quiet gliding to the next keys (positions).  
Hand and fingers must always be kept in correct position.

Ruhiges Gleiten nach den nächsten Tasten (Positionen). Die richtige Haltung der Hand und der Finger ist stets beizubehalten.



Position

L.H. two octaves lower  
L.H. zwei Oktaven tiefer



\* Moderately slow tempo. The movements swift, but light, and without nervousness. Count "one, two, three, four;" on *one*, hand in lap; on *two*, hand on the keys, where it remains in correct position during *three, four*. Hold and move the arm quietly and steadily.

\* Das Zeitmass mässig langsam. Die Bewegungen rasch, doch leicht und ohne Unruhe. Man zähle: eins, zwei, drei, vier; mit *eins* Hand auf dem Knie, mit *zwei* Hand auf den Tasten, auf denen sie während *drei* und *vier* in richtiger Position verbleibt. Ruhige Haltung und Mitbewegung des Arms.



\* On *one*, raise the arm (from the shoulder) and the hand, keeping position of forearm and fingers unchanged. During the rests the hand remains above the keys without touching them. (One should feel the weight of the keys under the fingers.) On *four*, a sudden relaxation of tension and light (toneless) downstroke; on *five*, return to the original tone-power by a single pressure-touch.

\* Mit *eins* Aufheben des Arms (von der Schulter) und der Hand. Die Position des Vorderarms und der Finger unverändert. In den Pausen bleibt die Hand über den Tasten, ohne dieselben zu berühren. (Man fühle das Gewicht der Tasten unter den Fingern.) Mit *vier* plötzliches Nachlassen der Kraft und leichter (tonloser) Anschlag, mit *fünf* durch einmaligen Druck in den ersten Stärkegrad zurückkehrend.



\* On *one*, raise arm, at the same time letting the hand drop slightly, but keeping correct form. The hand must also, when held over the keys, preserve its correct form. Forearm horizontal. Pay special attention to the placing of the fingers; they must neither be stretched out nor have the tips drawn inward, nor should they come together. With the stroke, let the wrist drop.

\* *Eins*: Aufheben des Arms mit gleichzeitig etwas fallender Hand, die aber stets eine feste sein muss. Dieselbe soll auch, wenn über den Tasten gehalten, ihre korrekte Haltung bewahren. Vorderarm horizontal. Auf die Stellung der Finger ist besonders zu achten; dieselben dürfen weder ausgestreckt noch ein- bzw. zusammengezogen werden. Mit dem Anschlag, tieferes Handgelenk.



\* Throwing the arm towards the wrist. The forearm is not influenced by this movement, and remains in its former position.

\* *Werfen* des Armes nach dem Handgelenk. Der Vorderarm wird durch diese Bewegung nicht beeinflusst und verbleibt in seiner vorherigen Lage.



\* On *one*, raise the hand from the wrist. The forearm quiet, not moving. During the rests, hand and fingers remain over the keys in unchanged, correct form. On *three*, stroke.

\* *Eins*: Aufheben der Hand vom Handgelenk. Der Vorderarm unbewegt, ruhig. In den Pausen bleiben Hand und Finger in unveränderter, richtiger Haltung über den Tasten. *Drei*: Anschlag.



\* Movements at beginning and close of playing. On *one*, hand in lap; *two*, bring hand over the keys to be struck (arm-movement, with hand dropping slightly); *three*, hand on keys ready to play; *four*, raise arm and hand.

\* Bewegungen beim Beginnen und Schliessen des Spiels. *Eins*: Die Hand auf dem Knie. *Zwei*: Dieselbe nach den anzuschlagenden Tasten (Armbewegung und etwas fallende Hand). *Drei*: Hand auf den Tasten in Spielposition. *Vier*: Aufheben des Arms und der Hand.

Later these exercises are also to be practised *with tone*; to begin with, use the following chord-forms for placing the hand.

Diese Übungen sollen später auch mit Ton studiert werden; man benütze anfangs als Form die Akkorde:





## The Downstroke

### Exercises with Hand in One Place

At first each hand will practise alone. When beginning to play together, fix the attention (1) wholly on the right hand, letting the left hand "go along," then (2) wholly on the left hand. Do not let the eyes rove restlessly from one hand to the other; this only defeats your aim.

Practise with the wrist slightly lowered.

#### 1. Moderato

a) R. St. R. St. R. St. R. St. R. St.  
A.h. A.s. A.h. A.s. A.h. A.s. A.h. A.s. A.h. A.s.

1 2 3 4 5

a) Finger-movements swift and precise, not hesitating. Deep touch. Count "one, two." On *one*, the finger is raised; on *two*, the key is struck. (R.: raise; St.: strike.)

## Der Anschlag

### Übungen mit festliegender Hand

Anfangs wird jede Hand allein geübt. Im ersten Zusammenspiel beobachte man lediglich 1) die rechte Hand und lasse die linke mitgehen; 2) die linke Hand. Man vermeide ein unruhiges und zweckloses von einer auf die andere Hand Sehen-wollen.

Mit etwas tiefem Handgelenk zu üben.

b) R.2 R.3 R.4 R.5 R.4 R.3 R.2 R.1  
A.h.2 A.h.3 A.h.4 A.h.5 A.h.4 A.h.3 A.h.2 A.h.1

b) Count "one, two." At the instant one finger strikes, the next is raised, all through the exercise.

b) Man zähle: *eins, zwei*. Mit dem Anschlage des 1. Fingers wird zugleich der nächstfolgende Finger aufgehoben. In derselben Weise fortzusetzen.

## Tenuto

Count "one and, two and, three and, four and." On one, downstroke, on and, raise the same finger; similarly on two and, three and; on four, downstroke, on and, raise the next finger.

## Tenuto

Man zähle: Eins und, zwei und, drei und, vier und. Eins: Anschlag, und: Aufheben desselben Fingers. Zwei und, drei und, wie vorher, vier: Anschlag, und: Aufheben des nächstfolgenden Fingers.

The musical score for the Tenuto exercise consists of two systems of piano accompaniment. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. Each measure is marked with a finger number (1, 2, 3, 4, or 5) indicating which finger is to be raised on the 'and' of the count. The notation features a treble and bass clef with a key signature of one flat (B-flat). The rhythm is a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand, with the 'and' of the count corresponding to the eighth note in the right hand.

## Staccato

The fingers strike with precision and spring back quickly, without stroking or "wiping" the keys. Count "one and, two and, three and, four and." On four, tenuto stroke (hold the note down), with simultaneous raising of the next finger.

## Staccato

Die Finger schlagen bestimmt an, und springen rasch zurück. Kein Streicheln oder Wischen der Tasten. Man zähle: eins und, zwei und, drei und, vier und. Mit vier: Tenutoanschlag (diese Note wird gehalten) und gleichzeitiges Aufheben des nächstfolgenden Fingers.

The musical score for the Staccato exercise consists of two systems of piano accompaniment. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. Each measure is marked with a finger number (1, 2, 3, 4, or 5) indicating which finger is to be raised on the 'and' of the count. The notation features a treble and bass clef with a key signature of one flat (B-flat). The rhythm is a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand, with the 'and' of the count corresponding to the eighth note in the right hand. The staccato nature of the exercise is indicated by the short, detached notes.



### The Same Exercise in Thirds

After sufficient preparatory practice, these exercises are also to be studied in thirds and sixths. Take care to raise both fingers exactly together, and to strike both keys at precisely the same instant.

### Dieselbe Übung in Terzen

Diese Übungen sind nach genügender technischen Vorbereitung auch in Terzen und Sexten zu studieren. Man achte darauf, dass die beiden Finger gleichmässig aufgehoben werden und streng zusammen anschlagen.



# Fourths: Preparatory Exercises for Sixths

# Quarten: Vorübungen zu Sexten



For Strengthening the Fifth and  
Fourth Fingers

Zur Kräftigung des fünften und  
vierten Fingers

Slowly  
*Langsam*

Right hand.  
Rechte Hand.

Left hand.  
Linke Hand.



\* At the instant of raising fingers 1, 2, 3 and 4, the 5th finger presses and holds down its key with a single, firm movement, and holds the key down quietly while the other fingers lightly touch their keys (without sounding the notes) on the counts.

\* Mit dem Aufheben der Finger 1, 2, 3, 4 wird der 5. Finger durch eine nur einmalige Bewegung kräftig in die Taste heruntergedrückt und kommt in den Zustand der Ruhe, indem die andern Finger ihre Tasten, doch nur tonlos, wiederberühren.

Same exercise for the 4th finger. Its tip-joint is held vertically.

Dieselbe Übung für den 4ten Finger. Das dritte Glied desselben ist senkrecht zu halten.



# Five-finger Exercises

# Fünffinger Übungen

9

Moderato

1. a) *legato*

2. b) *etc.*

3. c) *staccato* *etc.*

a) In ascending, hold down the lowest note; in descending, the highest.

b) Observe the rests carefully, and raise the thumb and the 5th finger with precision.

c) Quick, precise downstroke of the middle fingers.

a) Aufwärts ist die untere, abwärts die obere Note zu halten.

b) Auf die Pausen und das genaue Aufheben des Daumens und des 5ten Fingers zu achten.

c) Rascher, bestimmter Anschlag der Mittelfinger.

## The Same Exercise in Other Keys

In order to acquire greater freedom in the movements of the hand and fingers, transpose the above exercise into other keys, as follows:

1. G maj., D min., A min. (only white keys).

2. C min., G min., D maj., A maj. (four white keys, the 3d finger on a black key).

3. A $\flat$  maj., G $\sharp$  min., D $\flat$  maj., C $\sharp$  min. (four black keys, the 3d finger on a white key) The third (and longest) finger must retain its natural position, not being drawn inward. Below is a special exercise for this finger, in which its correct form must be strictly retained.

\* Sideways movement of 3d finger.

4. F major and E minor; more difficult because in the former the 4th finger of the r.h., and in the latter that of the l.h., falls on the black key.

5. B $\flat$  major and B minor; observe particularly, that in the former the 5th finger of the l.h. and the thumb of the r.h. fall on black keys, while in the latter the reverse is the case.

## Dieselbe Übung in anderen Tonarten

Um grössere Freiheit der Hand- und Fingerbewegungen zu erlangen ist diese Übung auch in andere Tonarten zu transponieren.

1. G-Dur, D-Moll, A-Moll: nur Untertasten.

2. C-Moll, G-Moll, D-Dur, A-Dur: vier Unter- und der 3. Finger auf einer Obertaste.

3. As-Dur, Gis-Moll, Des-Dur, Cis-Moll: vier Ober- und der 3. Finger auf einer Untertaste. Der dritte, längere Finger muss seine natürliche Lage bewahren und darf nicht eingezogen werden. Als besondere Übung für diesen Finger, mit strengem Einhalten seiner richtigen Position:

\* Seitenbewegung des 3. Fingers.

4. F-dur, schwieriger weil in der r.H. und E-Moll, weil in der l.H. der 4. Finger auf der Obertaste benutzt wird.

5. B-Dur, besonders zu beachten, dass der 5. Finger der l.H. und der Daumen der r.H. auf der Obertaste zu benutzen, und H-Moll, woselbst das Entgegengesetzte der Fall.

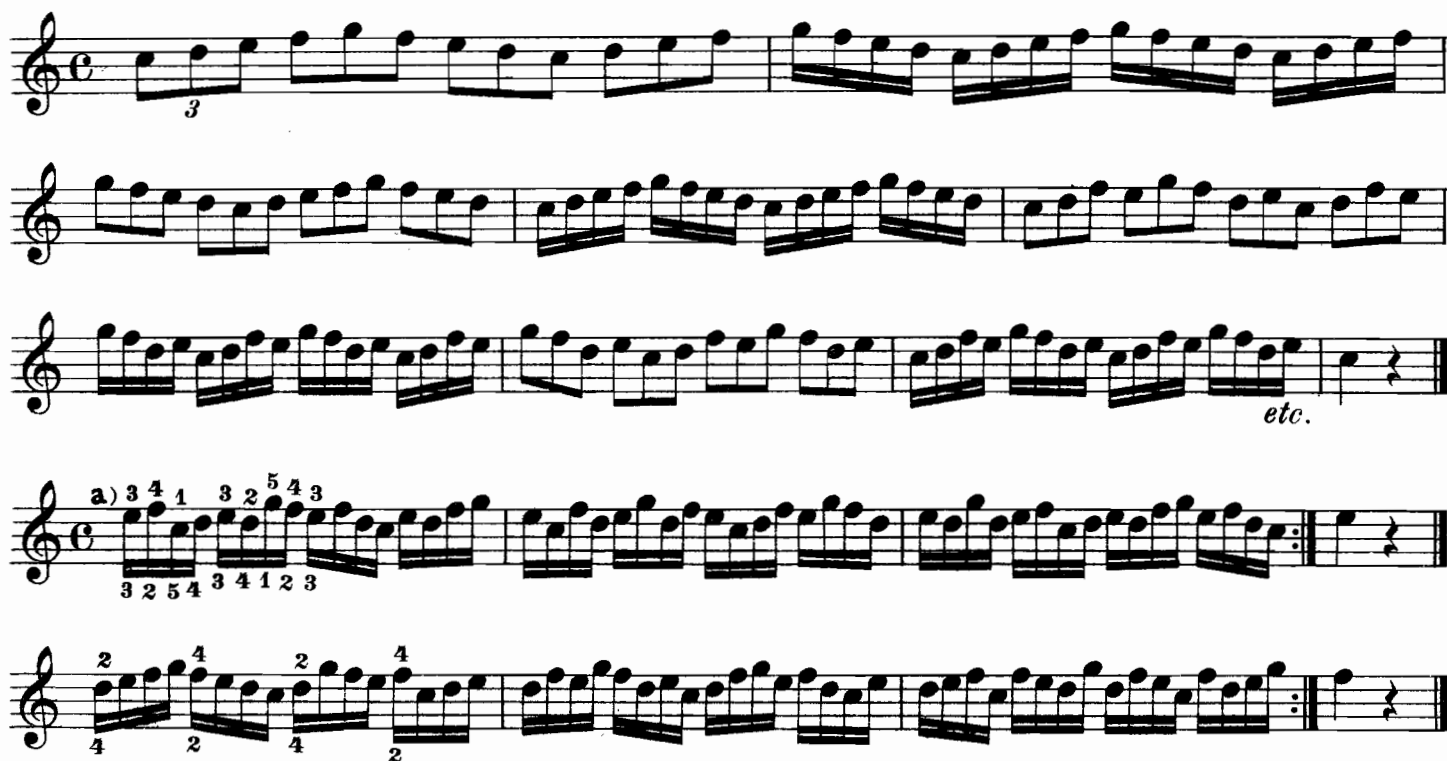
1. *etc.*

2. *etc.*



Increasing the rapidity of the tempo is an important matter. This must not be attempted before the exercise in question has been executed faultlessly in slow tempo. In extended passages, and for the mastery of difficult technical problems, the metronome is of great assistance. Short passages should at first be practised without this aid, to cultivate an exact sense of rhythm. Do not take the tempo twice as fast immediately, but after the eighth-notes practise in triplets at first, then in sixteenths, etc. (The 1st finger is held down till the 5th finger strikes, and *vice versa*; but when playing sixteenth-notes, these fingers are not held down.)

Von Wichtigkeit ist das Steigern des Zeitmasses. An dieses darf erst herangegangen werden, nachdem die betreffende Übung in langsamerem Tempo fehlerfrei ausgeführt wurde. In längeren Sätzen, sowie zur Bewältigung schwieriger technischer Aufgaben, ist der *Metronom* von grossem Nutzen. Kürzere Sätze sollen Anfangs ohne diese Mithilfe geübt werden, zur sichereren Ausbildung des Taktsinnes. Man steigere das Tempo nicht um das Doppelte, sondern übe nach den Achtern zuerst Triolen, darauf Sechzehntel etc. (Der 1. Finger bleibt bis zum Anschlage des 5., sowie der 5. bis zum Anschlage des 1. auf der Taste. Bei den Sechzehnteln werden diese Finger nicht gehalten.)



a) Also start with the middle fingers.

a) Auch mit den Mittelfingern beginnen.

## Four-finger Exercise

## Vierfinger Übung

*legato*

## Three-finger Exercise

## Dreifinger Übung

*legato*

## Exercises with Hand in One Place

## Übungen mit stillstehender Hand

*legato*

\* Thumb and 5th finger remain quietly over their keys,  
and must not move to and fro.

\* Der Daumen und 5. Finger bleiben ruhig über ihren  
Tasten und dürfen sich nicht hin- und herbewegen.



L.H. two octaves  
L.H. zwei Oktaven tiefer



### Two-finger Exercise (Slow Trill)

### Zweifinger Übung (Langsamer Triller)

**a) Legato**  
*mf* 1 2

3

bis

Raise 2d finger  
2. Finger aufheben

a) At the moment one finger strikes, the next finger should be raised. *In legato*: One finger on the key, the next finger raised. *In staccato*: At the moment the first finger strikes, raise both fingers.

a) Mit dem Anschlag wird zugleich der nächstfolgende Finger aufgehoben. Im *Legato*: Ein Finger auf der Taste, der nächstfolgende gehoben. Im *Staccato*: Mit dem Anschlag des ersten Fingers, beide Finger gehoben.



2 3

3

bis

Raise 3d finger  
3. Finger aufheben

3 4

3

bis

Raise 4th finger  
4. Finger aufheben

4 5

3

bis

Raise 5th finger  
5. Finger aufheben

staccato

3

3

etc.

a) legato

etc.

a) Later, in legato, six and eight notes to each quarter.

a) Im Legato später sechs und acht Noten auf ein Viertel.



R.H. alone  
R.H. allein



L.H. alone  
L.H. allein



A Hold thumb quietly  
Daumen in ruhiger Haltung



B Move thumb quietly  
Daumen in ruhiger Bewegung



a) The fingers must also learn to move easily and confidently on the black keys, and it is profitable to begin early to practise such exercises. The above exercise, despite the inconvenient stretching of the middle fingers, is not a difficult one. A free and precise downstroke of thumb and 5th finger is a point requiring careful attention.

a) Die Finger müssen sich auch auf Obertasten frei und sicher zu bewegen lernen, und es ist nutzbringend solche Übungen schon frühzeitig zu studieren. Diese Übung ist trotz des unbequemen Spanns in den Mittelfingern keine schwierige. Besondere Aufmerksamkeit verlangt der bestimmte und freie Anschlag des Daumens und des 5. Fingers.

## Exercises with Advancing Hand

## Übungen mit fortrückender Hand

## I

To be practised *f* and *p*, also *crescendo* ascending and *diminuendo* descending.

*f* und *p* zu üben, auch aufwärts *crescendo* und abwärts *diminuendo*.

**Allegro**

The exercises consist of ten staves of music, each containing ascending and descending scale passages. The first staff is marked 'Allegro'. The exercises are designed to be practiced with forte (*f*) and piano (*p*) dynamics, as well as crescendo and diminuendo effects. The notation includes various fingering patterns (e.g., 1 2 3 4 5, 5 4 3 2 1) and dynamic markings such as *etc.*, *crescendo*, and *diminuendo*. The exercises are arranged in a sequence that covers a wide range of musical intervals and fingerings, providing a comprehensive workout for the right hand.



## a) Allegro

## II



a) At first slowly.

b) and c) Be specially careful to get a smooth legato when fingers 1-5 and 2-5 come in succession.

a) Anfangs langsam.

b) c) Die Verbindung der Finger 2-5 und 1-5 ist besonders zu beobachten.

The image displays a page of musical notation for guitar, consisting of six systems of music. Each system is composed of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and bar lines, along with extensive fingering numbers (1-5) written above or below the notes. The systems are labeled A, B, and A again, with some systems having sub-labels like 'a)'. The music is in a key with one flat (B-flat) and 4/4 time. The piece concludes with a double bar line and repeat dots.

**a) An unusual fingering, which must be strictly observed.**

**a) Ungewöhnlicher Fingersatz, der streng einzuhalten ist.**

## III

More Difficult Stretches  
for the Fingers

Mit schwierigerem Spannen  
der Finger

Allegro

Hand A

Hand A exercises consist of 10 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features various fingerings (1-5) and slurs. The exercises are marked with 'etc.' and repeat signs. The staves are numbered 1 through 10.

Hand B

Hand B exercises consist of 5 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features various fingerings (1-5) and slurs. The exercises are marked with 'etc.' and repeat signs. The staves are numbered 1 through 5.

Three staves of musical exercises. Each staff contains four measures of music with various fingerings indicated by numbers 1-5. The first staff has fingerings like 3 5 4 2, 3 1 2 4, and 3 5 4 2. The second staff has fingerings like 1 3 5 4 3, 3 5 4 3, 4 3, 5 4 3, 2 3, 5 4 3, 2 3, and 3 2. The third staff has fingerings like 5 4 5 2, 2 4 1, 2 2 1 4, 2 1 4, and 1. The word "etc." is written below the first, second, and fourth measures of each staff.

## Exercise in Velocity

## Geläufigkeitsübung

Allegro molto

First system of piano exercise. Treble staff starts with a) 4 1 2 3. Bass staff has fingerings 4 2 3 5, 4 1 2 3, 4 2 3 5, and 4 1 2 3. The word "etc." is written between the staves in the second measure.

Second system of piano exercise. Treble staff has fingerings 2 4 3 1, 2 4 3 1, 2 5 4 3, and 2 5 4 3. Bass staff has fingerings 2 5 4 3, 2 4 3 1, 2 4 3 1, and 2 4 3 1.

Third system of piano exercise. Treble staff has fingerings 5 3 1 4, 5 3 1 4, 5 3 1 4, and 5 3 1 4. Bass staff has fingerings 5 3 4 1, 5 3 4 1, 5 3 4 1, and 5 3 4 1.

Fourth system of piano exercise. Treble staff has fingerings 5 2 4 1, 5 2 4 1, 5 2 4 1, and 5 2 4 1. Bass staff has fingerings 5 2 4 1, 5 2 1 4, 5 2 1 4, and 5 2 1 4.

a) *f* and *p*





First system of musical exercises in G major (one sharp). It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. Fingerings are indicated by numbers 1-5 above or below notes. The exercises involve chromatic scales and arpeggios. The word *etc.* appears at the end of the third and fourth staves.

## Exercises with Chromatic Tones

## Übungen mit chromatischen Tönen

*Allegro*  
*legato*

Second system of musical exercises, marked *Allegro* and *legato*. It consists of six staves in treble clef. The exercises are more complex, featuring triplets, sextuplets, and various chromatic patterns. Fingerings are indicated by numbers 1-5. The word *etc.* appears at the end of the sixth staff.

1 3 3 5 3 4 5 1 4 2

*legato*

4 3 4 3 1 3 2 5 3 3 2 4

5 4 2 5 4 3 5 4 2 5 3 3 2 5 4 5 3

1 4 1 5 3 1 3 2 2 3 5 4 1 2 1 4 1 4 3

4 3 3 3 4 3 2 3 2

5 4 5 2 1 2 1 2 1 4 5 4 5 4

1 2 1 4 5 4 5 4

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one sharp (F#) and includes various fingerings, slurs, and repeat signs.

**System 1:** The first system shows a melodic line in the treble staff with fingerings 1 3 2, 5 3 4, 3, 5 3 4, and 5 3 4. The bass staff has fingerings 5 3 4 3, 2 3 2, 3 4, and 2 3.

**System 2:** The second system continues the melody with fingerings 1 2 1 2, 4 3 5, 2 1 2 1 2, 4 3 5, and 4 3 5. The bass staff has fingerings 5 4 5 4, 2 3 1 4, 5 4 5 2, 2 3 1 4, and 2 3 1 4.

**System 3:** The third system features fingerings 1 2 1 5, 3 4 2 3, 1 1, 3 4 2 3, and 3 4 2 3 in the treble staff. The bass staff has fingerings 5 4 3, 3 2 4 3, 3, 3 2 4 3, and 3 2 4 3.

**System 4:** The fourth system shows fingerings 5 4 5 3 4, 2 3 1, 5 4 5 3 4, 2 3 1, and 2 3 1 in the treble staff. The bass staff has fingerings 1 2 1 3, 2 4 3 5, 1 2 1 3, 2 4 3 5, and 2 4 3 5.

**System 5:** The fifth system includes fingerings 1 2 3 1, 2 5 3 4, 1 1, 2 3, and 2 3 in the treble staff. The bass staff has fingerings 5 4 3 5, 4 1 3 2, 5 5 4 3, and 5 4 3.

**System 6:** The sixth system shows fingerings 5 3 4 2 3, 1 2, 5 3 4 2, 3 1 2, and 3 1 2 in the treble staff. The bass staff has fingerings 1 3 2 4 3, 5 4, 1 3 2 4 3, 5 4, and 5 4.

Preparatory Exercises for  
the Scales

## Vorstudien zu den Skalen

Each hand alone.  
Jede Hand allein.

1. a) b)

2. a) b)

1. a) The thumb glides without tone to the next key.  
b) The thumb strikes forcibly, but without tone.  
2. a) Thumb held down. The other fingers touch the keys very lightly, without pressing them down.  
b) Fingers 2, 3 and 4 strike with tone but with only moderate force.

1. a) Der Daumen gleitet tonlos nach der nächsten Taste.  
b) Der Daumen schlägt kräftig doch tonlos an.  
2. a) Der Daumen gehalten. Die anderen Finger berühren die Tasten ganz leicht und ohne dieselben herunterzudrücken.  
b) Die Finger 2, 3, 4 schlagen mit Ton aber nur mässiger Kraft an.

Moderato

ten. ten.

Andante

c) Also pay attention to the unemployed fingers.

c) Man beobachte auch die unbeschäftigten Finger.

IV 1 5 1 5  
III 1 4 1 4

III 4 1 4 1  
IV 5 1 5 1

5/4 5/4 5/4 5/4

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

tenuto

2 3 2 3 2 3 2 3 2 4 2 4 2 4 2 4 2 2 2 2 2 2 2 2 2 5 2 5 2 5 2 5

leggero, piano

legato, forte

2 3 4 5 4 3 2 1 3 1 4 1 5 1 4 1 3 1

2 1 3 1 4 1 5 1 4 1 3 1

1 2

Moderato

4 5 1 5 1  
3 4 1 4 1  
2 3 1 3 1

5 4 5  
4 3 4  
3 2 3

f

Allegro moderato

1 4 1 4 1 4  
1 3 1 3 1 3  
1 2 1 2 1 2

1 4 1 4 1 4  
1 3 1 3 1 3  
1 2 1 2 1 2

p

2 1 2 1 2 1  
3 1 3 1 3 1  
4 1 4 1 4 1

2 1 3  
3 1 3  
4 1 4

2 1  
3 1  
4 1

2 2 2 2 2 5 2 5

\* Later  
Später

## Allegro

**A**

**B**

**C**

### Diatonic Scales (Major)

### Diatonische Tonleitern (Dur)

R.H. alone  
R.H. allein

L.H. alone  
L.H. allein

\* The outer side of the r.h. is to be turned a little more towards the right, that of the l.h. a little more towards the left.

1. r.h. ascending  
l.h. descending
  - a) At the moment the 2d finger strikes, the thumb is turned under so as to stand over the next key which it has to strike.
  - b) The moment the thumb strikes after the 3d finger and 4th finger, the other fingers are brought over the keys which they are to strike. (To make this easier, watch the 2d finger only.)
2. r.h. descending  
l.h. ascending
  - a) The moment the thumb strikes, the 3d finger (and afterwards the 4th) should be passed over.
  - b) The moment the 3d finger (or the 4th) strikes after the thumb, the latter should be brought over the next key which it is to strike.

Free entrance of thumb and 5th finger. Position of hand unchanged. The unemployed fingers must not touch the keys.

\* Die Aussenseite der r.H. ist etwas mehr nach rechts, die der l.H. mehr nach links zu halten.

1. r.H.aufwärts  
l.H.abwärts
    - a) Der Daumen wird gleichzeitig mit dem Anschlag des 2. Fingers nach der von demselben nächst anzuschlagenden Taste untergesetzt.
    - b) Mit dem Anschlag des Daumens nach dem 3. und nachher dem 4. Finger werden zugleich die anderen Finger über die von denselben anzuschlagenden Tasten gebracht. (Es dient zur Erleichterung lediglich den 2. Finger zu beobachten.)
  2. r.H.abwärts  
l.H.aufwärts
    - a) Mit dem Anschlag des Daumens wird gleichzeitig der 3. und hernach der 4. Finger übergesetzt.
    - b) Mit dem Anschlag des 3. Fingers nach dem Daumen und hernach des 4. Fingers, wird zugleich der Daumen nach der von demselben anzuschlagenden Taste bewegt.
- Freier Einsatz des Daumens und 5. Fingers. Unveränderte Haltung der Hand. Die unbeschäftigten Finger dürfen die Tasten nicht berühren.

The musical score consists of eight staves of music. The first four staves are in treble and bass clef, and the last four are in treble and bass clef. The music features various scales and arpeggios with fingerings indicated by numbers 1-5. The key signature is one sharp (F#).

In the keys of C, G, D, A and A major the fingering is the same for both hands; same fingering in the r.h. for B major, and in the l.h. for F major.

In B, F# and D $\flat$  major, each having five black keys, the 4th finger of the r.h. comes on A# (B $\flat$ ), and that of the l.h. on F# (G $\flat$ ).

In A $\flat$ , E $\flat$  and B $\flat$  the 4th finger of the r.h. takes B $\flat$ ; in the l.h. the 3d finger comes on the tonic, and the 4th finger on the fourth degree.

\* In practising, keep to the regular scale-fingering. In playing, the 2d finger will be used here.

In den Tonarten C, G, D, A und E-Dur ist der Fingersatz in beiden Händen derselbe und wird auch in H r.H. und F Dur l.H. beibehalten.

In H, Fis und Des-Dur, jedesmal mit fünf Obertasten, ist der 4. Finger der r.H. auf Ais (B) und der l.H. auf Fis (Ges) zu setzen.

In As, Es und B-Dur bleibt der 4. Finger der r.H. auf B; in der l.H. wird der 3. Finger auf die Tonika und der 4. Finger auf die Quarte gesetzt.

\* Im Studium ist der Fingersatz der Tonleitern beizubehalten. Im Spiel wird hier der 2. Finger benützt.

This page contains six systems of musical notation for a piano piece. The first five systems are in 3/4 time and feature a key signature of three flats (B-flat, E-flat, A-flat). Each system consists of a treble and a bass staff. The notation includes various musical elements such as eighth and sixteenth notes, rests, and fingerings indicated by numbers 1 through 5. The sixth system is a grand staff (treble and bass clef) and is in 2/4 time with a key signature of one sharp (F#). The piece concludes with a double bar line and repeat dots. The page number 28 is located in the top left corner.





## Allegro

a)

## Minor Scales

## Molltonleitern

a) To get a uniform effect of tone, the C-major scale-fingering is used throughout, even where the run begins or ends on another note.

a) Zur Erreichung eines einheitlichen Klanges wird der Fingersatz der C-Dur-Skala beibehalten, wenn auch der Lauf mit einem anderen Ton beginnt oder schliesst.

a)

harmon. melod.

etc. etc. etc. etc.

b)

harmon. melod.

etc. etc. etc. etc.

a) In the Minor Scales (of which the harmonic forms should be practised first) the fingerings of C, G, D, A, E, B and F minor are like those of the corresponding major scales. The only changes are in F#, C#, Eb and Bb, and as shown here.

b) In Eb and Bb the left-hand fingering is the same both for the harmonic and the melodic form, though it differs from that of the major scale.

a) In den Molltonarten, von denen die harmonischen zuerst geübt werden, bleiben die Fingersätze von C, G, D, A, E, H und F-Moll dieselben wie in den Durtonarten. Verändert werden sie nur in Fis, Cis, Gis, Es und B-Moll und wie hier angegeben.

b) In Es und B ist in der 1. H. für die harmonische wie die melodische Molltonart derselbe Fingersatz zu benutzen, der jedoch von dem der Durtonart abweicht.

## Further Models for the Practice of the Scales

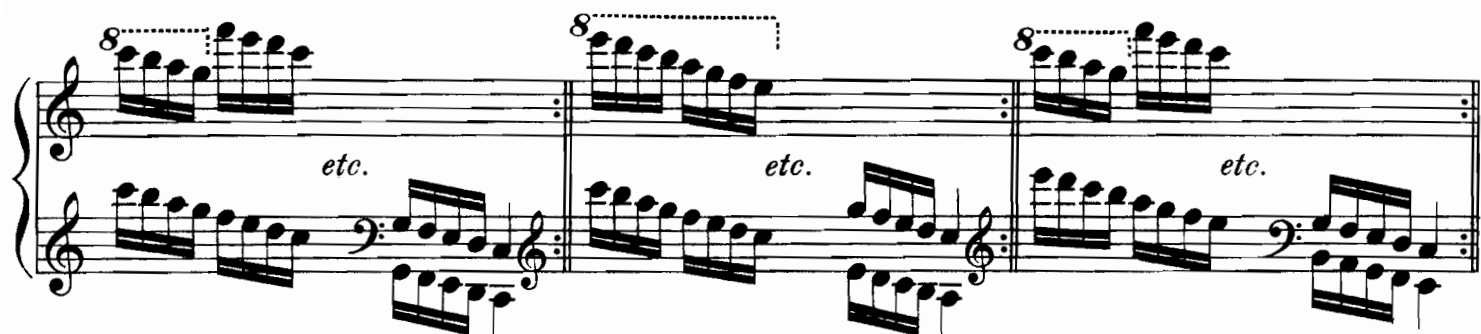
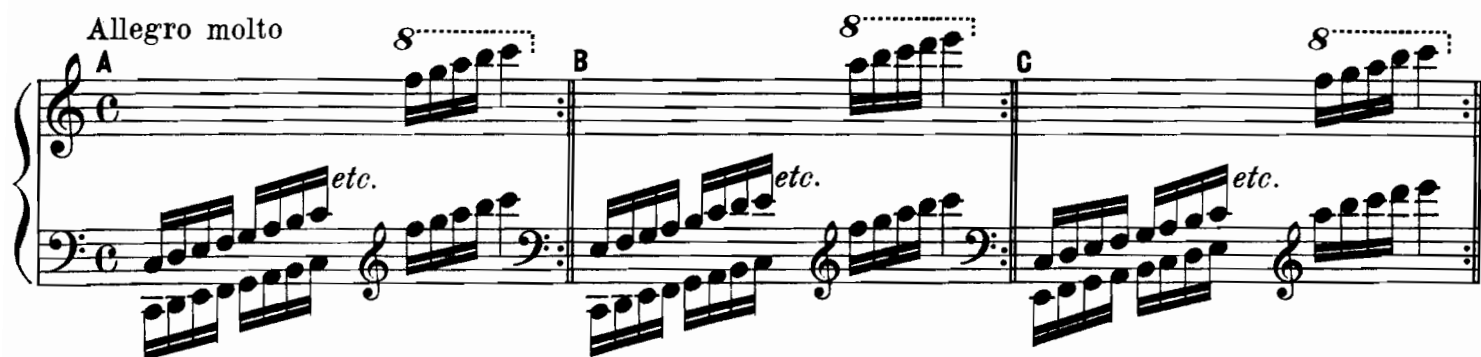
According to these models all the scales are to be practised *forte*, *piano*, and (after the utmost evenness and facility have been acquired) *crescendo* ascending and *diminuendo* descending. Practise with each hand alone must always be kept up. Special practice is required for runs in the same direction (parallel motion), e.g., (A) octaves, (B) tenths or thirds, (C) sixths, both ascending and descending; also the very beneficial *staccato* with fingers swiftly springing back; the *non-legato*; and finally, for acquiring greater endurance, from *forte* to *fortissimo* and *piano* to *pianissimo*.

## Weitere Formen für das Studium der Skalen

In diesen Formen sind alle Tonarten zu üben, *forte*, *piano*, und nachdem die grösste Gleichheit und Fertigkeit erreicht, aufwärts *crescendo* und abwärts *diminuendo*. Das Üben der einzelnen Hände ist stets fortzusetzen. Ein Spezialstudium erheischen die Läufe in einer Richtung – z.B. Parallelbewegung: aufwärts (A) Oktaven, (B) Dezimen oder Terzen, (C) Sexten; abwärts desgleichen – das nutzbringende *Staccato* mit rasch zurückspringenden Fingern, das *Non-legato*, sowie zur Erlangung grösserer Ausdauer *f* bis *ff* und *p* bis *pp*.

Allegro

The musical score consists of five systems, each representing a different scale exercise. Each system is written for piano on a grand staff (treble and bass clef).  
 System 1 (A) shows octaves. The treble clef has a series of eighth notes ascending and descending, with fingerings 1, 5, 8, 5, 1. The bass clef has a similar pattern. The word 'etc.' is written between the staves.  
 System 2 (B) shows tenths or thirds. The treble clef has a series of eighth notes ascending and descending, with fingerings 3, 1, 8, 3. The bass clef has a similar pattern. The word 'etc.' is written between the staves.  
 System 3 (C) shows sixths. The treble clef has a series of eighth notes ascending and descending, with fingerings 3, 1, 4, 8, 5, 3. The bass clef has a similar pattern. The word 'etc.' is written between the staves.  
 System 4 (A) shows octaves. The treble clef has a series of eighth notes ascending and descending, with fingerings 1, 4, 8, 5, 1. The bass clef has a similar pattern. The word 'etc.' is written between the staves.  
 System 5 (B) shows tenths or thirds. The treble clef has a series of eighth notes ascending and descending, with fingerings 3, 1, 4, 8, 5, 3. The bass clef has a similar pattern. The word 'etc.' is written between the staves.



Through all keys  
Durch alle Tonarten

## Scale-Exercises

Same forms for practice as before

## Skalenübungen

Die Übungsarten wie vorher

The image displays five systems of piano scale exercises, each consisting of a grand staff (treble and bass clefs) in 6/8 or 6/4 time. The exercises are designed for technical practice, featuring various rhythmic patterns and fingerings.

- System 1:** Treble clef, 6/8 time. Features eighth-note and sixteenth-note patterns. Bass clef, 6/8 time. Features eighth-note and sixteenth-note patterns.
- System 2:** Treble clef, 6/8 time. Features eighth-note and sixteenth-note patterns with fingerings 1, 2, 4. Bass clef, 6/8 time. Features eighth-note and sixteenth-note patterns with fingerings 2, 3, 4.
- System 3:** Treble clef, 6/8 time. Features eighth-note and sixteenth-note patterns with fingerings 3, 1, 2. Bass clef, 6/8 time. Features eighth-note and sixteenth-note patterns with fingerings 2, 3, 4.
- System 4:** Treble clef, 6/8 time. Features eighth-note and sixteenth-note patterns with fingerings 3, 1, 2. Bass clef, 6/8 time. Features eighth-note and sixteenth-note patterns with fingerings 2, 3, 4.
- System 5:** Treble clef, 6/4 time. Features eighth-note and sixteenth-note patterns. Bass clef, 6/4 time. Features eighth-note and sixteenth-note patterns with fingerings 3, 2, 3.

First system of musical notation, measures 1-4. The key signature is one flat (B-flat) and the time signature is 6/4. The music features a complex, fast-moving melody in the right hand with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. Fingering numbers 3, 1, 4 are shown above the first measure of the right hand, and 1, 3, 4 are shown below the first measure of the left hand.

Second system of musical notation, measures 5-8. The key signature remains one flat and the time signature is 6/4. The melodic lines continue with intricate patterns. The text *8va bassa* is written below the first measure of the left hand, indicating an octave transposition.

Third system of musical notation, measures 9-12. The key signature remains one flat and the time signature is 6/4. The melodic lines continue with intricate patterns. The text *8va bassa* is written below the last measure of the left hand, indicating an octave transposition.

Fourth system of musical notation, measures 13-16. The key signature remains one flat and the time signature is 6/4. The melodic lines continue with intricate patterns. A fingering number 3 is shown below the first measure of the left hand, and an 8 is shown above the last measure of the right hand.

Fifth system of musical notation, measures 17-20. The key signature remains one flat and the time signature is 6/4. The melodic lines continue with intricate patterns. Fingering numbers 8, 2, 1, 3 are shown above the first measure of the right hand.

# Arpeggios and Chord-Passages

# Arpeggien und Akkordpassagen

**a) legato**

**b)**

**a)** Without stretches. Take care to make smooth connection between the 1st and 5th fingers.

**b)** With stretches. Let the fingers straighten out easily a very little, while retaining their respective positions for chord-playing. The thumb and 5th finger are held quietly over their keys, and must not move to and fro.

**a)** Ohne Spannen. Man beachte die Verbindung des 1. und 5. Fingers.

**b)** Mit Spannen. Die Finger werden ein wenig und leicht ausgestreckt und müssen ihre Akkordlage bewahren. Der Daumen und 5. Finger bleiben still über ihren Tasten und dürfen sich nicht hin- und herbewegen.



Musical notation for guitar, featuring ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one flat, one sharp, and natural), time signatures (6/8 and 4/4), and numerous fingerings indicated by numbers 1-5. Some staves are labeled 'A' and 'B'. The music consists of melodic lines with many slurs and ties.

Also in A major  
 Auch As-Dur

Also in F# minor  
 Auch Fis-Moll

**A** *legato*

**B**

Also in Gb major  
Auch Ges-Dur

**Allegro,**

R.H. alone  
R.H. allein

L.H. alone  
L.H. allein

**A** **Allegro**

**B**



L.H. alone  
L.H. allein



R.H. alone  
R.H. allein



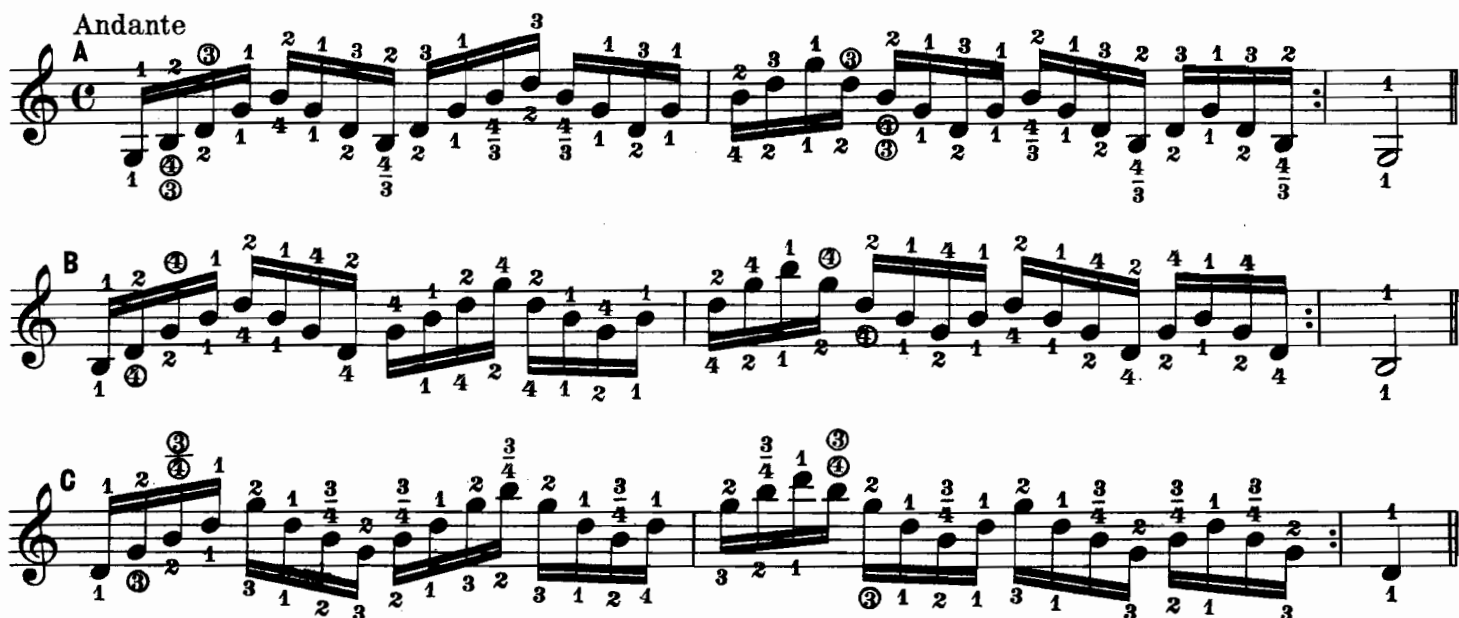


## Grand Arpeggios

Position and movements of the hand are the same as for the scales, save that the outer side of the r. h. is turned more to the right, and that of the l. h. more to the left. The difficulties in passing over and under can be mastered only by dint of attentive practice, on account of the wider stretches.

## Grosse Arpeggien

Die Position und Bewegungen der Hand sind dieselben wie bei den Tonleitern, doch ist die Aussenseite der r. H. mehr nach rechts und die der l. H. mehr nach links gewendet. Das Unter- und Übersetzen kann, der grösseren Spannschwierigkeit wegen, nur durch sorgfältiges Studium beherrscht werden.



White keys  
Untertasten

Allegro

**A**

Black keys  
Obertasten

**B**

One black key  
Eine Obertaste

**A**

First exercise, one flat key signature. Systems A and B with various fingering and articulation markings.

Begin on black keys  
Mit Obertasten anfangen

Second exercise, two sharp key signature. System A with detailed fingering and articulation.

Also in D major  
Auch D-Dur

Third exercise, one flat key signature. System B with detailed fingering and articulation.

Also in G minor  
Auch G-Moll

Fourth exercise, two flat key signature. Systems A and B with detailed fingering and articulation.

Two black keys  
Zwei Obertasten

Fifth exercise, two flat key signature. System A with detailed fingering and articulation.

Sixth exercise, two flat key signature. System B with detailed fingering and articulation.

Seventh exercise, two flat key signature. System A with detailed fingering and articulation.

Eighth exercise, two flat key signature. System B with detailed fingering and articulation.

**Begin on black keys**  
**Mit Obertasten anfangen**

Mit Obertasten anfangen

The musical score is divided into four systems, each with two staves (A and B).  
System 1: Staff A (bass clef) and Staff B (treble clef). Both start with a key signature of one flat (B-flat). Staff A has a '2' above the first note and a '4' below the second. Staff B has a '2' above the first note and a '4' below the second. Both end with a repeat sign.  
System 2: Staff A (bass clef) and Staff B (treble clef). Both start with a key signature of two flats (B-flat, E-flat). Staff A has a '2' above the first note and a '4' below the second. Staff B has a '2' above the first note and a '4' below the second. Both end with a repeat sign.  
System 3: Staff A (bass clef) and Staff B (treble clef). Both start with a key signature of two sharps (F-sharp, C-sharp). Staff A has a '2' above the first note and a '4' below the second. Staff B has a '2' above the first note and a '4' below the second. Both end with a repeat sign.  
System 4: Staff A (bass clef) and Staff B (treble clef). Both start with a key signature of one sharp (F-sharp). Staff A has a '2' above the first note and a '4' below the second. Staff B has a '2' above the first note and a '4' below the second. Both end with a repeat sign.

## Preparatory Exercises for Seventh-chords | Vorübungen zu Septimenakkorden

[illegible]

## Diminished Seventh-chords

## Verminderte Septimenakkorde

Begin on black keys  
Mit Obertasten anfangen

R.H. alone  
R.H. allein

L.H. alone  
L.H. allein

*8va bassa*

*legato*

\* By employing the thumb on the first note of each figure, the phrase-beginnings are more clearly emphasized.

\* Die jedesmalige Benützung des Daumens auf der ersten Note dient zur Bestimmtheit des Einsatzes.



# Dominant and Subordinate Seventh-chords

# Dominant- und Nebenseptimenakkorde

The musical score consists of two main sections, A and B, each with multiple systems of exercises. Section A is in C major, and Section B is in C minor. The exercises are written for piano and feature various chord progressions and fingerings.

**Section A: C Major**

- System 1: Exercises in C major, featuring dominant and subordinate seventh chords. Fingerings are indicated by numbers 1-5.
- System 2: Continuation of exercises in C major, including a measure with a dotted line and the number 8.
- System 3: Further exercises in C major, including a measure with a dotted line and the number 8.
- System 4: Exercises in C major, including a measure with a dotted line and the number 8.
- System 5: Exercises in C major, including a measure with a dotted line and the number 8.
- System 6: Exercises in C major, including a measure with a dotted line and the number 8.
- System 7: Exercises in C major, including a measure with a dotted line and the number 8.
- System 8: Exercises in C major, including a measure with a dotted line and the number 8.

**Section B: C Minor**

- System 1: Exercises in C minor, featuring dominant and subordinate seventh chords. Fingerings are indicated by numbers 1-5.
- System 2: Continuation of exercises in C minor, including a measure with a dotted line and the number 8.
- System 3: Further exercises in C minor, including a measure with a dotted line and the number 8.
- System 4: Exercises in C minor, including a measure with a dotted line and the number 8.
- System 5: Exercises in C minor, including a measure with a dotted line and the number 8.
- System 6: Exercises in C minor, including a measure with a dotted line and the number 8.
- System 7: Exercises in C minor, including a measure with a dotted line and the number 8.
- System 8: Exercises in C minor, including a measure with a dotted line and the number 8.

**Also. Auch**

**One black key. Eine Obertaste**

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The exercises are designed to be played on a piano with one black key (C minor).

II 5  
I 1

4

2

1

4

2

1

4

2

1

4

2

1

4

2

1

Also  
Auch

Also  
Auch

More difficult stretches  
Schwierigeres Spannen

5

4

2

1

4

2

1

4

2

1

4

2

1

4

2

1

Also  
Auch

Also  
Auch

Begin on black keys  
Mit Obertasten anfangen

2

1

2

3

4

2

1

2

3

4

2

1

2

3

4

2

1

Also  
Auch

Also  
Auch

B. (I) (II) (III)

Also Auch

A \*

A Also Auch B

Also Auch

Two black keys  
Zwei Obertasten

A

B

A

B

\* In both hands with same finger on the black key.

\* In beiden Händen mit demselben Finger auf der Obertaste.

A

B

Begin on black keys  
Mit Obertasten anfangen

A

B

A

B

A

B

Three black keys  
Drei Obertasten



Connecting the Fingers { 2-5 and 1-2, r. h.  
2-1 and 5-2, l. h.

Verbindung der Finger: { r. H. 2, 5 und 1, 2  
l. H. 2, 1 und 5, 2

*legato molto*



## Three- and Four-Finger Exercises

## Drei- und Vierfinger-Übungen

First system of piano exercises in G major, 9/4 time, marked *legato*. The system consists of three measures. The first measure shows a treble staff with a half note G and a bass staff with a half note G, both with fingerings 5, 4, 3 above and below the notes respectively. The second measure shows a treble staff with a half note A and a bass staff with a half note A, both with fingerings 3, 4, 3, 2 above and below the notes respectively. The third measure shows a treble staff with a half note B and a bass staff with a half note B, both with fingerings 3, 2, 1 above and below the notes respectively.

Second system of piano exercises in F major, 9/4 time. The system consists of three measures. The first measure shows a treble staff with a half note F and a bass staff with a half note F, both with fingerings 3, 2, 1 above and below the notes respectively. The second measure shows a treble staff with a half note G and a bass staff with a half note G, both with fingerings 1, 2, 3 above and below the notes respectively. The third measure shows a treble staff with a half note A and a bass staff with a half note A, both with fingerings 1, 2, 3 above and below the notes respectively.

Third system of piano exercises in E major, 9/4 time. The system consists of three measures. The first measure shows a treble staff with a half note E and a bass staff with a half note E, both with fingerings 3, 2, 1 above and below the notes respectively. The second measure shows a treble staff with a half note F# and a bass staff with a half note F#, both with fingerings 1, 2, 3 above and below the notes respectively. The third measure shows a treble staff with a half note G# and a bass staff with a half note G#, both with fingerings 1, 2, 3 above and below the notes respectively.

Fourth system of piano exercises in D major, 9/4 time. The system consists of three measures. The first measure shows a treble staff with a half note D and a bass staff with a half note D, both with fingerings 3, 2, 1 above and below the notes respectively. The second measure shows a treble staff with a half note E and a bass staff with a half note E, both with fingerings 1, 2, 3 above and below the notes respectively. The third measure shows a treble staff with a half note F# and a bass staff with a half note F#, both with fingerings 1, 2, 3 above and below the notes respectively. The system ends with the word *etc.*

R. H. *legato*

L. H.

The musical score is written for piano, featuring a right hand (R.H.) and a left hand (L.H.). The time signature is 6/8. The first system includes a *legato* marking for the R.H. part. The score is divided into six systems, each containing a R.H. staff and a L.H. staff. The R.H. part consists of eighth-note runs with various fingerings (1-5) and slurs. The L.H. part consists of eighth-note runs with various fingerings (1-5) and slurs. The key signature changes from C major to B-flat major in the second system, and then to A-flat major in the third system. The score ends with a double bar line and the word *etc.*

## The Trill

## Triller

The two fingers engaged in playing the trill must be raised to the same height and strike their keys with equal force.

Die beiden, den Triller ausführenden Finger sind in gleicher Höhe aufzuheben und müssen die Tasten gleichmäßig anschlagen.

## Moderato

[illegible]



The image displays four staves of musical notation for the 'Pavane' from the Notebook for Anna Bach. Each staff contains a single melodic line with various ornaments (accents, mordents, etc.) and fingerings indicated by numbers 1-5. The notation is in a single system, with the first staff starting with a treble clef and a key signature of one flat. The piece concludes with a double bar line and a repeat sign.

\* Practise also in D $\flat$  (C $\sharp$ ), B (C $\flat$ ), and F $\sharp$  major. Later in all the keys.

\* Auch in Des (Cis), H (Ces) und Fis-Dur zu üben. Später durch alle Tonarten.

II 3 1 2 1 3 1 2 3 1  
I 3 2 3 1 3 2 3 1  
I 2 4 3 4 2 4 3 4  
II 3 5 4 5 3 5 4 5

3 5 4 5 3 5 4 5  
3 2 3 1 3 2 3 1  
3 1 2 1 3 1 2 1

3 2 3 1  
3 1 2 1

Allegro  
f

1 2 5 4 2 3 4 3 2 3  
5 4 1 2 4 3 2 3

etc. p

etc.

R.H. A

L.H.

B

etc.

The image displays a piano score for a piece, organized into two systems, A and B. Each system consists of a Right Hand (R.H.) and a Left Hand (L.H.) part. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and fingerings. The first system (A) features a series of sixteenth-note runs in both hands, with fingerings like 2 3 4 3 and 4 3 2 3 indicated. The second system (B) continues this pattern, with additional fingerings like 5 4 and 1 2. The piece concludes with a final measure marked 'etc.'.

etc.

R. H.  
alone  
allein

L. H.  
alone  
allein

\* More difficult positions.

\* Schwierigere Lagen.

## Thirds

## Terzen

In paired notes (thirds, sixths, etc.) both parts must be brought out with equal distinctness. When paired notes are practised too early and too continuously, especially in the wider intervals, the hand is apt to become tired and the fingers stiff - a result which can be avoided by practising them as broken intervals (also a valuable exercise).

In Doppelgriffen (Terzen, Sexten etc.) müssen die einzelnen Stimmen in gleicher Deutlichkeit zur Geltung kommen. Das zu frühzeitige und unausgesetzte Üben der Doppelnoten, besonders in weiter Lage, verursacht oftmals eine Ermüdung der Hand und Steifheit der Finger, dadurch ein (auch nutzbringendes) Studium derselben in gebrochener Weise verhütet werden.

**A**

*legato*

*bis*

**B**

*staccato* *etc.*

*bis*

A B

*etc.* *etc.* *etc.*

Moderato

*leg.*

*Staccato:* the quarter-notes held down  
die Viertelnoten gehalten

*etc.*

A *legato*

*etc.*

B *legato*

*etc.*

A *legato*

*etc.*

*legato*

*etc.*

**B**

*legato*

*leg. 3*

*etc.*

*legato 2*

*etc.*

Each hand  
alone  
Jede Hand  
allein

*legato*

**Allegro**

*f*

*etc.*

*etc.*

*p*

*etc.*

*etc.*

*etc.*

## Allegro

First system of music. The piano part (top two staves) is in C major, 4/4 time, marked *f* (forte). It features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above or below notes. The grand staff (bottom two staves) is in B-flat major, 4/4 time, marked *p* (piano). It also features complex rhythmic patterns with beamed notes. Fingerings are indicated by numbers 1-5. The word *legato* is written above the first measure of the grand staff.

Second system of music. The piano part (top two staves) is in B-flat major, 4/4 time, marked *staccato*. It features complex rhythmic patterns with beamed notes. The grand staff (bottom two staves) is also in B-flat major, 4/4 time, marked *staccato*. It features complex rhythmic patterns with beamed notes. The word *etc.* is written at the end of the system.

Third system of music. A single staff in C major, 4/4 time, marked *legato*. It features complex rhythmic patterns with beamed notes. Fingerings are indicated by numbers 1-5 above or below notes.

Fourth system of music, labeled **A** and *Allegro*. A single staff in C major, 4/4 time, marked *f* (forte). It features complex rhythmic patterns with beamed notes. Fingerings are indicated by numbers 1-5 above or below notes.

Fifth system of music, labeled **B**. A single staff in B-flat major, 4/4 time, marked *pp* (pianissimo). It features complex rhythmic patterns with beamed notes. Fingerings are indicated by numbers 1-5 above or below notes.

## Trills

## Triller

leg.  $\frac{2}{4}$   $\frac{3}{5}$   $\frac{2}{4}$   $\frac{3}{5}$   $\frac{2}{4}$   $\frac{3}{5}$   $\frac{2}{4}$   $\frac{3}{5}$

etc. A B C

Forms A, B and C also in C, C# and D.

Die Formen A, B und C auch in C, Cis und D.

## Moderato

legato

legato staccato legato staccato

A

B



# Preparatory Exercises to Scales in Thirds

# Vorübungen zu den Terzen-Skalen

**A** Lento

*legato*

Each hand  
alone  
Jede Hand  
allein

**A**

*etc.*

**B**

*etc.*

Each hand  
alone  
Jede Hand  
allein

**A**

*legato*

*etc.*

\* Practice of these preparatory exercises must be continued together with that of the scales themselves.

\* Das Studium dieser Vorübungen ist noch mit dem der Skalen selbst fortzusetzen.

**B**

*etc.* *etc.*

**A** Più mosso

**B**

R. H. alone  
allein

L. H. alone  
allein

**Allegro**

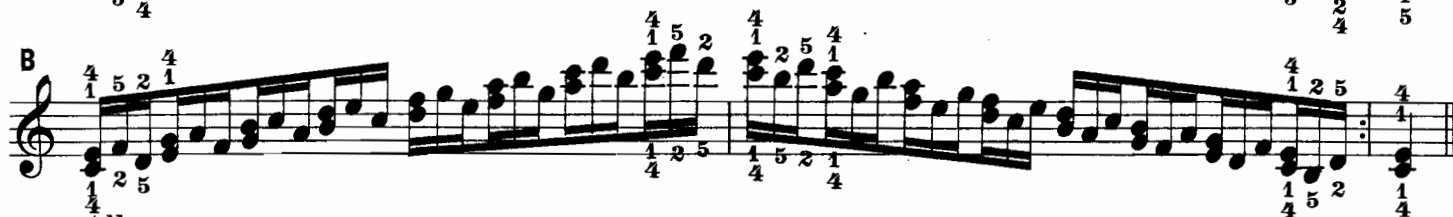
*etc.* *etc.*

*etc.* *etc.*

## A Presto



## B



## Allegro



## R.H. Allegro



## Scales in Thirds

Scales in thirds and sixths (which see) should at first be practised as broken intervals; also (ascending) *legato* in the higher part and *staccato* in the lower part, and (descending) *staccato* in the higher part and *legato* in the lower; through two, and then four octaves in parallel motion, and through two octaves in contrary motion.

## Terzen-Skalen

Die Terzen- und Sexten-Skalen (siehe dieselben) sind anfangs gebrochen zu üben, wie auch aufwärts in der Oberstimme *legato*, in der Unterstimme *staccato* und abwärts die Oberstimme *staccato*, die Unterstimme *legato* durch zwei, nachher vier Oktaven in Parallel- und durch zwei Oktaven in Gegenbewegung.

The musical score is divided into two main sections. The first section, 'Scales in Thirds', shows ascending and descending scales in parallel and contrary motion for Right Hand (R.H.) and Left Hand (L.H.). The second section, 'Terzen-Skalen', shows scales in thirds and sixths with specific articulation markings: 'legato' for the upper voice and 'staccato' for the lower voice in ascending motion, and vice versa in descending motion. The score includes fingerings (1-5) and repeat signs.

\* Practical fingerings for the remaining scales in thirds and especially those in sixths may be found in Alexander Dreyschock's "Schule der Tonleitern."

\* Praktische Fingersätze der ferneren Terzen- und insbesondere Sexten-Skalen findet man in Alexander Dreyschocks "Schule der Tonleitern".

Combinations to be practised especially in minor scales in thirds.

Verbindungen, welche in Terzen-(Moll-)Skalen besonders zu üben sind.

Each hand alone  
Jede Hand allein

C-min.  
C-Moll

R. H. L. H.

G min.  
G-Moll

E min.  
E-Moll

B min.  
H-Moll

F# min.  
Fis-Moll

Bb min.  
B-Moll

F min.  
F-Moll

### Staccato Exercises

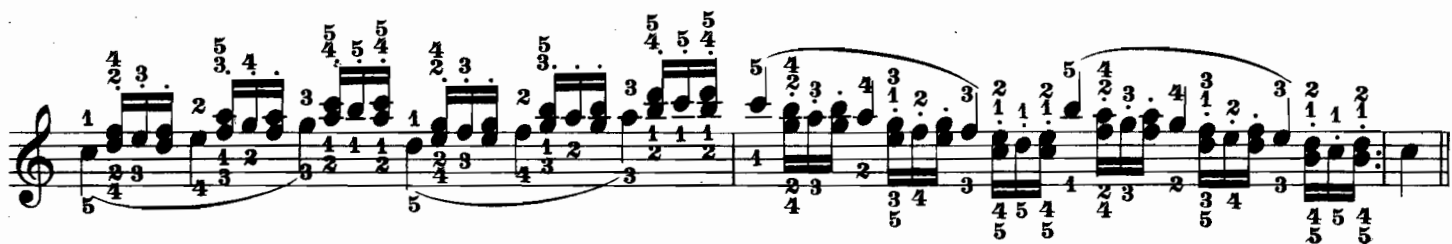
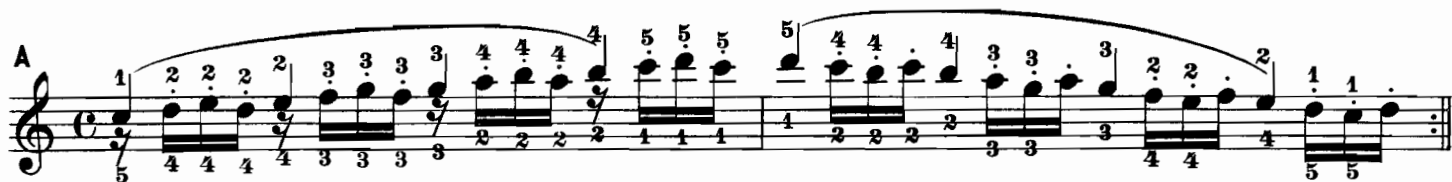
Finger-staccato (see Staccato Touch, p. 6). Throughout with full, round tone.

### Staccato-Übungen

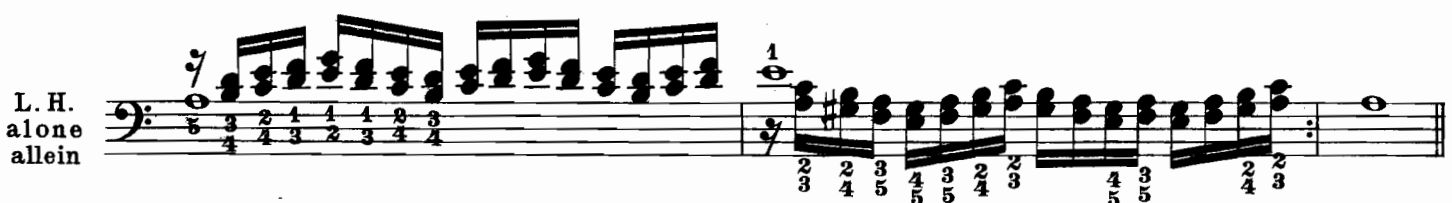
Fingerstaccato (siehe Staccato-Anschlag, Seite 6). Stets gesunder, voller Ton.

Practise also in Db and B.  
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| Auch in Des und in H-Dur zu üben.



*Allegro moderato*



**A**

3 2 4 2 5 3 3 2 4 2 4 2 5 5 5 5 3 4 3 2 2 2 5 3 4 5 3 4

2 3 2 4 3 2 2 4 3 5 4 5 3 5 4 5 2 4 3 3 5 4 5

**B**

3 2 4 2 3 5 4 2 5 4 5 3 4 2 4 2

2 4 4 5 3 5 5 2 3

*etc.*

*staccato sempre*

4 1 5 2

1 4 2 5

*bis*

*etc.*

L.H. 2 octaves lower  
L.H. 2 Oktaven tiefer

*staccato*

*bis*

*bis*

*staccato*

*bis*

*bis*

*etc.*

*staccato*

*bis*

*bis*

*staccato*

*bis*

\* Carefully avoid twisting the hand or raising the wrist.

\* Man vermeide jedes Drehen der Hand oder Heben des Handgelenks.

*legato*

The image displays six systems of chromatic exercises for piano, each consisting of a treble and bass staff. The exercises are in 2/4 time and feature various chromatic scales and patterns with fingerings indicated by numbers 1-5. The first system is marked *legato*. The exercises are as follows:

- System 1:** Treble staff: 5 4 3 3; Bass staff: 4 3 4 3.
- System 2:** Treble staff: 2 4 1 3 2 1; Bass staff: 2 1 1 2.
- System 3:** Treble staff: 5 2 4 1 4 4 1 2; Bass staff: 4 1 4 1 2 4 4 1 2.
- System 4:** Treble staff: 1 4 2 1 3 4 1 4 2 1 3 4; Bass staff: 1 2 1 3 4 1 1.
- System 5:** Treble staff: 5 4 3 1 5 2 5 3 1 5 3 1; Bass staff: 5 2 5 3 1 5 2 5 2.
- System 6:** Treble staff: 1 3 4 5 1 3 2 5 1 3 2 5 1 3 1 3 1; Bass staff: 2 5 1 3 1 3 1.

\*After these exercises are thoroughly learned, alternate them frequently with exercises in wider intervals.

\*Diese Übungen sollen, nachdem sie erlernt worden, auch öfters mit Übungen in weiter Lage abgewechselt werden.



\* The three fingerings are to be practised in the given succession. In fingering No. III, in which the 4th finger is

used, take care at this point



with the 3d finger *between* the black keys, so as to prevent pushing the hand forward.

\* Die drei Fingersätze sind in der angegebenen Reihenfolge zu üben. Im Fingersatz III, mit Benützung des 4.

Fingers, muss in der Verbindung:



Finger zwischen den Obertasten angeschlagen werden, um ein Rücken und Schieben der Hand zu vermeiden.

\* The chromatic scales are to be practised in octaves, tenths (thirds) and sixths, both in parallel and contrary motion, and beginning not only on C, but on all the other tones, ascending and descending.

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\* Die chromatischen Skalen sind in Oktaven, Dezimen (Terzen) und Sexten in Parallel- und Gegenbewegung zu üben, und nicht nur mit C sondern auch mit allen anderen Tönen beginnend, aufwärts und abwärts.

etc. etc.

etc. etc. etc. etc.

etc. etc. etc. etc.

# A Allegro

# B

*legato*

I 5 3 4 5 4 5 4 5 3 4 5 4 etc. 5 4 5 4 3 5 4 5 4 5 4 3 etc.  
 II 4 3 4 5 3 4 3 4 3 4 5 3 etc. 4 3 5 4 3 4 3 4 3 5 4 3 etc.

\* Passing the 3d and 4th fingers *over* the 5th, the 3d finger *over* the 4th, also passing the 5th finger *under* the 3d and 4th, and the 4th finger *under* the 3d, require that the hand should be held in a position differing from the former one, namely, the inner side of the r.h. towards the right, that of the l.h. towards the left.

\* Das Übersetzen des 3. und 4. Fingers über den 5., des 3. Fingers über den 4., das Untersetzen des 5. Fingers unter den 3. und 4., des 4. Fingers unter den 3. bedingen eine *zweite*, von der vorherigen abweichende und umgekehrte Haltung der Hand: *Innenseite* der r.H. nach *rechts*, die der l.H. nach *links*.

Preparation.  
 Vorübung.

R. H.  
 alone  
 allein

L. H.  
 alone  
 allein

*legato*

4 3 4 3 4 3 4 3 4 2  
 5 4 3 5 3 5 3 5 3 5 2



\* *f* or *p*. In *forte* use the 3d finger, in *piano* the 2d.

\*\* When the chromatic scales are executed very swiftly and brilliantly, the fingers may be "run out" (bringing the 5th finger on a black key), thus avoiding a too frequent passing over and under.

\* *f* oder *p*. Im *Forte* ist der 3., im *Piano* der 2. Finger anzuwenden.

\*\* In der sehr schnellen und brillanten Ausführung der chromatischen Skalen können auch die Finger ausgespielt werden, (mit Benützung des 5. Fingers auf der Obertaste) wodurch ein häufiges Über- und Untersetzen umgangen wird.

A *legato*

First system of musical notation for section A. The treble staff contains a triplet of eighth notes (F4, G4, A4) followed by a triplet of eighth notes (B4, C5, D5). The bass staff contains a triplet of eighth notes (F3, G3, A3) followed by a triplet of eighth notes (B3, C4, D4). Fingering numbers 1, 2, 4, 5 are indicated above and below the notes.

Second system of musical notation for section A. The treble staff contains a triplet of eighth notes (E4, F4, G4) followed by a triplet of eighth notes (A4, B4, C5). The bass staff contains a triplet of eighth notes (G3, A3, B3) followed by a triplet of eighth notes (C4, D4, E4). Fingering numbers 1, 2, 4, 5 are indicated above and below the notes.

\* Without accent, but with an intelligible phrasing of the triplets.

\* Ohne Akzent, doch mit verständlichem Ausdruck der Triolen.

Third system of musical notation for section A. The treble staff contains a triplet of eighth notes (D4, E4, F4) followed by a triplet of eighth notes (G4, A4, B4). The bass staff contains a triplet of eighth notes (F3, G3, A3) followed by a triplet of eighth notes (B3, C4, D4). Fingering numbers 1, 2, 4, 5 are indicated above and below the notes.

Fourth system of musical notation for section A. The treble staff contains a triplet of eighth notes (C4, D4, E4) followed by a triplet of eighth notes (F4, G4, A4). The bass staff contains a triplet of eighth notes (E3, F3, G3) followed by a triplet of eighth notes (A3, B3, C4). Fingering numbers 1, 2, 4, 5 are indicated above and below the notes.

First system of musical notation for section B. The treble staff contains a triplet of eighth notes (B3, C4, D4) followed by a triplet of eighth notes (E4, F4, G4). The bass staff contains a triplet of eighth notes (D3, E3, F3) followed by a triplet of eighth notes (G3, A3, B3). Fingering numbers 1, 2, 4, 5 are indicated above and below the notes.

Second system of musical notation for section B. The treble staff contains a triplet of eighth notes (A3, B3, C4) followed by a triplet of eighth notes (D4, E4, F4). The bass staff contains a triplet of eighth notes (C3, D3, E3) followed by a triplet of eighth notes (F3, G3, A3). Fingering numbers 1, 2, 4, 5 are indicated above and below the notes.





\* The 4th or 5th finger used on the black key should slide down to the next-following white key, in alternation with the thumb.

\* Der die *Obertaste* benützende 4. bzw. 5. Finger wird, mit dem Daumen abwechselnd, auf der Taste nach oben heraufgezogen.

### Sixths

### Sexten



\* Read Remark on the Thirds. - Hold the 2d and 4th fingers slightly bent, not stretched. The thumb and 5th finger should move freely, and must not be held stiffly. In playing thirds and sixths, when the three long fingers come on white keys they must play *between* the black keys, while thumb and 5th finger strike *close* to the latter.

\* Siehe Anmerkung zu den Terzen. Der 2. und 4. Finger nicht ausgestreckt und stets leicht gebogen; der Daumen und 5. Finger bewegen sich frei und dürfen nicht versteift werden. In Terzen und Sexten sind die Mittelfinger, wenn auf Untertasten, zwischen den Obertasten, und der Daumen und 5. Finger nahe an denselben zu halten.

**B**

*staccato*

**A**

*legato*

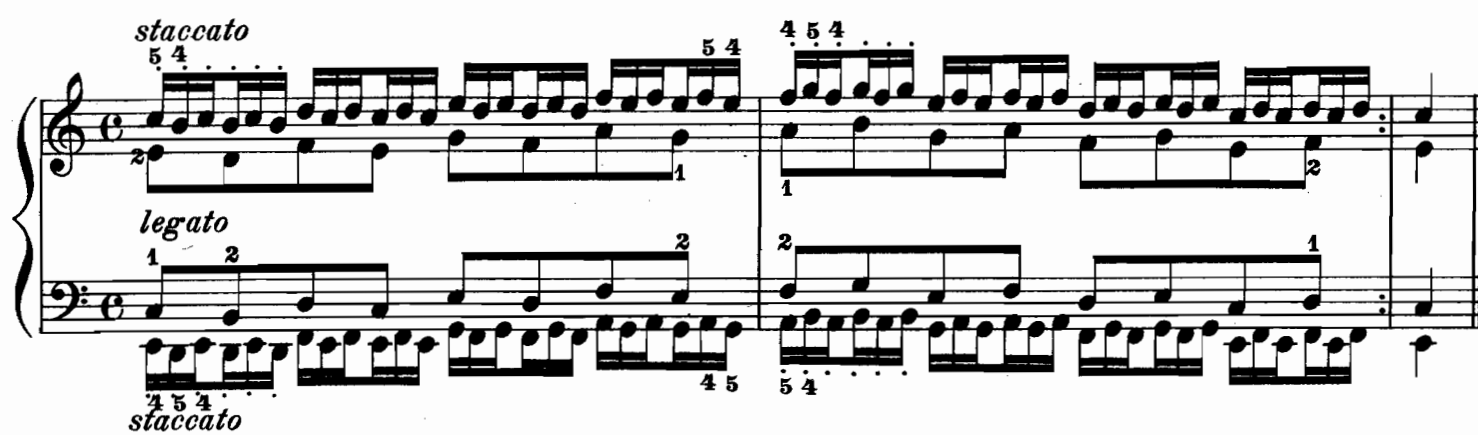
**B**

*bis*

*staccato etc.*

*bis*





*legato*

*Allegro, leggiero*

Each hand  
alone  
Jede Hand  
allein

*Moderato legato*

A

B

## Allegro, leggiero

**A**

## Più allegro, leggiero

**B**

## Allegro, legato

**A**

**B**

## Allegro moderato

**A**

*legato*

Staff B: This staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of complex rhythmic patterns, including triplets and sixteenth notes, with time signatures such as 3/2, 3/4, and 4/3. The staff concludes with a repeat sign and a final note.

Staff C: This staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a series of complex rhythmic patterns, including triplets and sixteenth notes, with time signatures such as 5/2, 4/1, 3/2, 3/4, and 1/4. The staff concludes with a repeat sign and a final note.

## Preparation for Scales in Sixths

## Vorübungen zu den Sexten-Skalen

**THE ROSE TREE**  
*Andante*  
 3/4

**System 1:**  
 R. H. alone  
 allein  
 L. H. alone  
 allein

**System 2:**  
 R. H. alone  
 allein  
 L. H. alone  
 allein

**System 3:**  
 R. H. alone  
 allein  
 L. H. alone  
 allein

*legato*

## Allegro moderato

A

B

Lento

*legato*

R. H. A

alone *legato*

allein

L. H. A

alone

allein

*legato*

## Allegro moderato

A

B

R. H.  
alone  
allein

L. H.  
alone  
allein


R. H.  
alone  
allein


L. H.  
alone  
allein


Allegro  
*legato*


## Scales in Sixths


## Sexten-Skalen


R. H. 


L. H. 








R. H. *legato* 


L. H. *stacc.* 

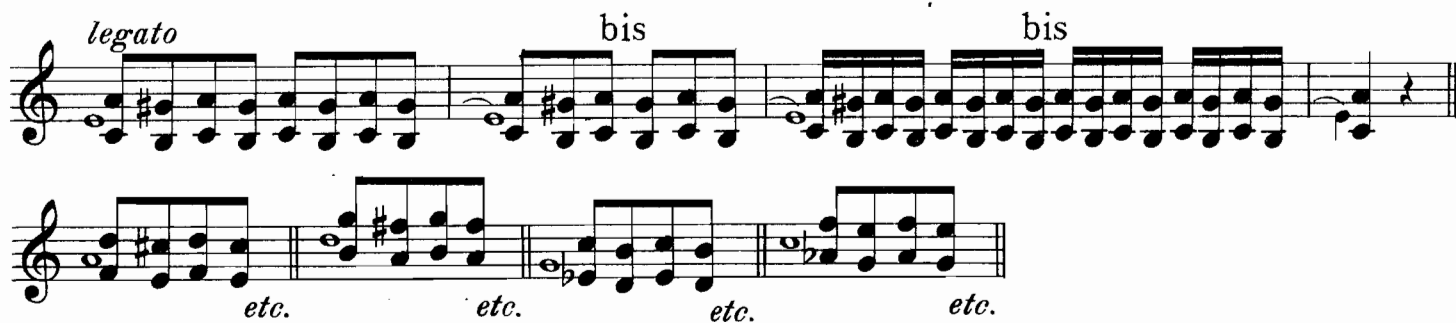
*stacc.* 











Successions requiring special practice in the Minor Scales in Sixths.

Verbindungen, die in den Sexten- (Moll-) Skalen besonders zu üben sind.

**C minor**  
C - Moll

R. H.      L. H.

**G minor**  
G - Moll

**D minor**  
D - Moll

R. H.      L. H.

**A minor**  
A - Moll

**E minor**  
E - Moll

R. H.      L. H.

**H minor**  
H - Moll

**F# minor**  
Fis - Moll

R. H.      L. H.

**E minor**  
E - Moll

R. H.      L. H.

**Bb minor**  
B - Moll

R. H.      L. H.

**F minor**  
F - Moll

R. H.      L. H.



The tip-joint of the thumb should be slightly bent inward. The 5th finger is held almost vertically.

The wrist is to be held higher than when playing with finger-action. The thumb and 5th finger, held as described above, catch their keys as if with prongs, and retain the octave-position when the hand is raised. The unemployed fingers are held in correct position over the keys indicated by small notes, 2 3, 3 4 and 4 5 each being a major second apart. During the movements of the wrist, the forearm remains perfectly quiet. The inner side of the r. h. is bent somewhat to the right, that of the l. h. somewhat to the left. The smooth connection between white and black keys must be effected without pushing the arm back and forth. At first, the 5th finger is to be used on black keys; later the 4th. After the student has learned to play octaves faultlessly and easily with these fingers, he should practise them with the 4th finger on white keys and the 3d finger on black keys.

Der Daumen im vorderen Gliede ein wenig nach innen gebogen; der 5. Finger fast stehend.

Das Handgelenk höher als im Spiel mit Fingeraktion. Der Daumen und 5. Finger, in ähnlicher Position wie vorher, greifen ihre Tasten zangenartig an und verbleiben beim Aufheben der Hand in Oktavenlage. Die unbeschäftigten Finger sind in korrekter Position über die, durch kleine Noten bezeichneten Tasten zu halten: 2 3, 3 4, 4 5 über je eine grosse Secunde. Bei den Handgelenksbewegungen bleibt der Vorderarm vollkommen still. Die Innenseite der r. H. ist mehr nach rechts, die der l. H. mehr nach links zu halten. Die Verbindung der Unter- und Obertasten muss ohne Rückung des Arms vollzogen werden. Anfangs ist auf den Obertasten der 5., später der 4. Finger zu benützen. Nachdem der Spieler *Oktaven* mit diesen Fingern fehlerlos und mit Leichtigkeit auszuführen vermag, sollen dieselben mit dem 4. Finger auf Unter- und dem 3. Finger auf Obertasten studiert werden.



2. A

etc. etc.

B

etc. etc.

1. A

etc.

stacc.

2. A

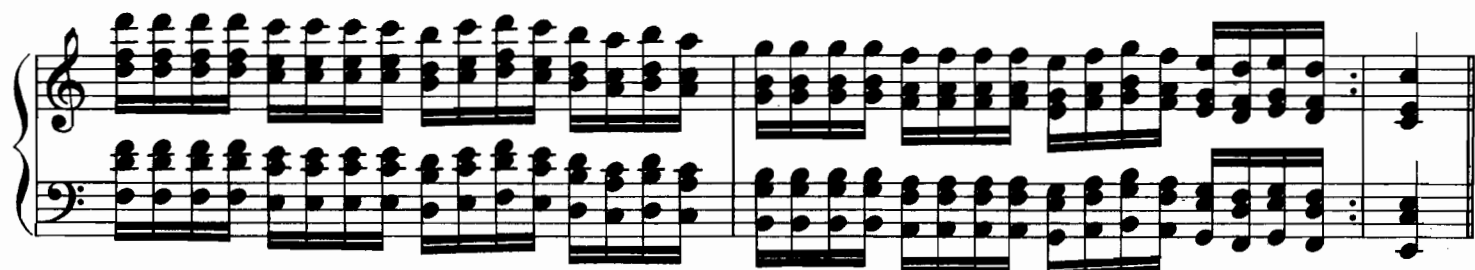
etc.

stacc.

A

stacc.





\* Sideways movement of the hand towards the 5th finger, which must repeat rapidly and accent sharply.  
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\* Seitenbewegung der Hand nach dem 5. Finger, der rasch repetieren und scharf akzentuieren muss.

etc. etc.

2. A

etc. etc. etc.

B

etc. etc. etc. etc.

stacc.

Black keys  
Obertasten

etc. etc.

through all positions,  
on the white keys  
durch alle Positionen  
auf den Untertasten

etc. etc. etc. etc. etc. etc. etc.

\* Major and Minor  
Dur und Moll

etc. etc. etc. etc.

24317 \* Through all the keys. Afterwards through three octaves and in quicker tempo, on the black keys only, (a) with 5th, (b) with 4th finger.

\* Durch alle Tonarten. Nachher durch drei Oktaven und in schnellerem Tempo. Auf Obertasten ausschliesslich: a) 5., b) 4. Finger.

*staccato*

## Legato Octaves

## Legato Oktaven

*Slowly*  
*Langsam*  
*legato*

A \* *etc.*

B *etc.*

*legato sempre*

*legato*

A

B

\* Sliding the thumb. When passing the 4th finger over the 5th, the latter is brought swiftly over the key to be struck next; do the same with the 4th finger when the 5th passes under it. In either case, do not lift the thumb from its key. Hold the arm easily, and let the forearm follow the movement slightly.

\* Der Daumen gleitend. Im Übersetzen des 4. Finger über den 5. wird der letztere rasch nach der nächst anzuschlagenden Taste gebracht, desgleichen der 4. Finger im Untersetzen des 5. unter den 4. Hierbei darf der Daumen seine Taste nicht verlassen. Ungezwungene Haltung des Arms, leichte Mitbewegung des Vorderarms.

## Chromatic Scales

in Thirds, Fourths, Fifths, Sixths and Octaves

## Chromatische Tonleitern

in Terzen, Quarten, Quinten, Sexten und Oktaven

*legato*

A) *legato*

B)

b)

c)

d)

R. H.

L. H.

*etc.*

*etc.*

*etc.*

*etc.*

*etc.*

*etc.*

a) These two fingerings are better adapted for brilliant execution than for a strict legato.

b) By sliding the thumb, a smoother legato can be obtained.

c) The best legato is obtained by sliding with the 2d finger.

d) Advanced players may slide the 2d finger in the r. h. going up and in the l. h. going down; and slide the thumb in the r. h. going down and in the l. h. going up.

a) Diese beiden Fingersätze sind mehr für eine brillante als streng gebundene Spielweise geeignet.

b) Ein besseres Legato ermöglicht das Gleiten mit dem Daumen.

c) Das vollkommenste Legato wird im Gleiten mit dem 2. Finger erreicht.

d) Geübte Spieler können in der r. H. aufwärts und l. H. abwärts mit dem 2. Finger, und in der r. H. abwärts und l. H. aufwärts mit dem Daumen gleiten.

The page contains six systems of musical exercises, each consisting of a treble and bass staff. The exercises are chromatic scales in major sixths, with fingerings indicated by numbers 1-5 and circled numbers 1-3. The exercises are marked with 'etc.' to indicate they continue. The first system is marked 'legato'.

*legato*

\* The chromatic scale in major sixths is only for fingers which can stretch it easily.

\* Die chromatische Skale in grossen Sexten nur für Finger mit genügender Spannweite.



Sound each note distinctly and with precision.

Alle Stimmen deutlich und bestimmt.

## 1. Without Stretches

### 1. Ohne Spannen

a)

b)

c)

d)

e)

- a) Arm- or wrist-movement.  
b) Sideways movement of the hand to the next position.  
c) Sliding of the 1st and 5th fingers. Easy yielding of the arm.

- a) Arm- oder Handgelenkbewegung.  
b) Seitenbewegung der Hand nach der nächsten Lage.  
c) Gleiten des 1. und 5. Fingers. Leichte Mitbewegung des Arms.

## 2. With Stretches

### 2. Mit Spannen

A d)

- d) For practice: Arm-movement.  
Übungsarten: Arm-bewegung.

B a) *staccato* etc. A *tenuto*

B *staccato* etc.

Allegro *staccatiss.*

Moderato b)

a) From the wrist.  
b) Arm-movement.

a) Vom Handgelenk.  
b) Armbewegung.

The musical score is for the song "The Merry Widow" from the operetta of the same name by Franz Lehár. It is arranged for piano and voice. The score is in 2/4 time and features a key signature of one flat (B-flat major or D minor). The piano part is written for both hands, with the right hand often playing chords and the left hand providing a rhythmic accompaniment. The vocal part is written for a single voice, with lyrics in German. The score includes various musical notations such as staccato, fingerings, and dynamic markings. The lyrics are: "Die lustige Witwe".

a) From the wrist.

**b) When quitting the keys, lift the arm vigorously.**

**a) Handgelenk.**

b) Beim Verlassen der Tasten Aufheben des Arms mit Kraft.

*staccato*

*staccato*

1 2 2 1

1 2 2 1

4 5 2 3

2 2

5 4

5 4

2 2

4 5

2 2

4 5

*ten.*

*ten.*

L. H.

**2 Octaves lower**

**2 Oktaven tiefer**

*staccato*

through all keys

*etc.*  
durch alle Tonarten

*staccato*

*legato*

*legato*

*staccato*

*staccato*

*legato*

*legato*

*staccato*

**Meno mosso**

Moderato

R. H.  
alone  
allein

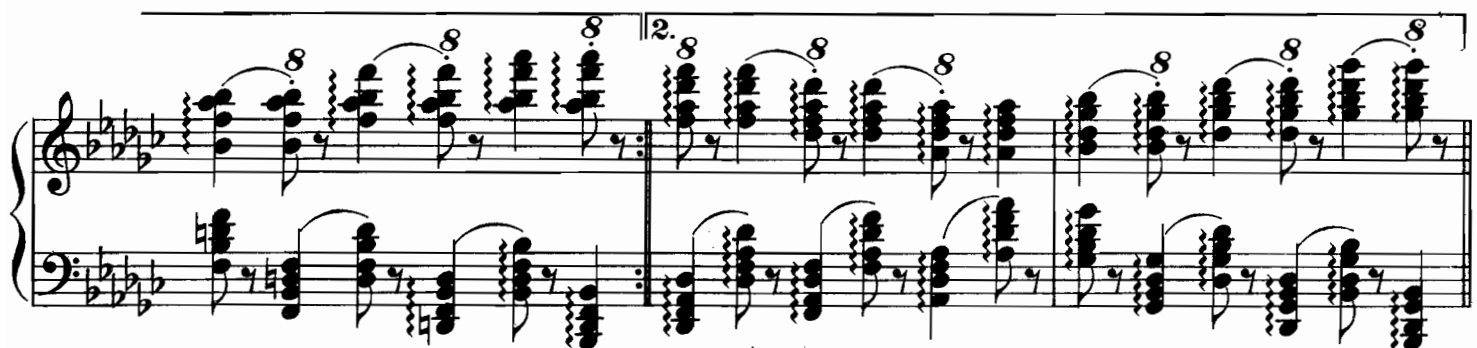
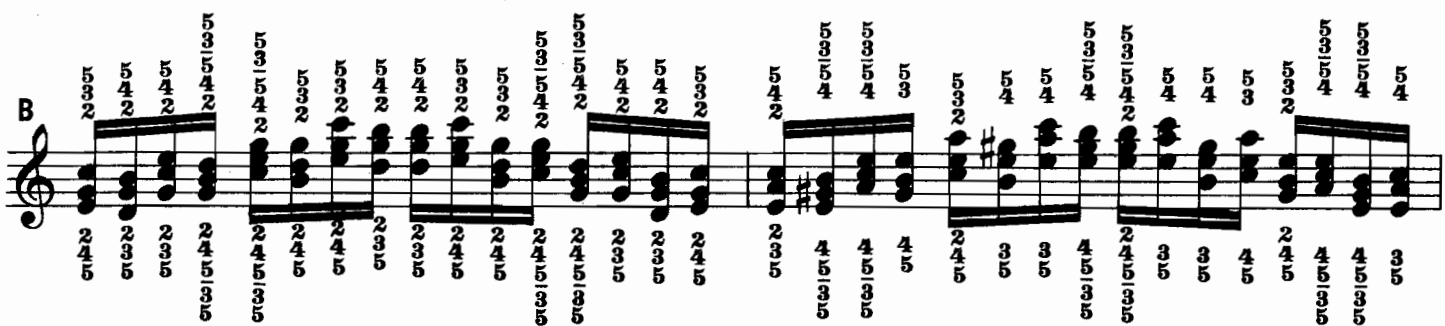
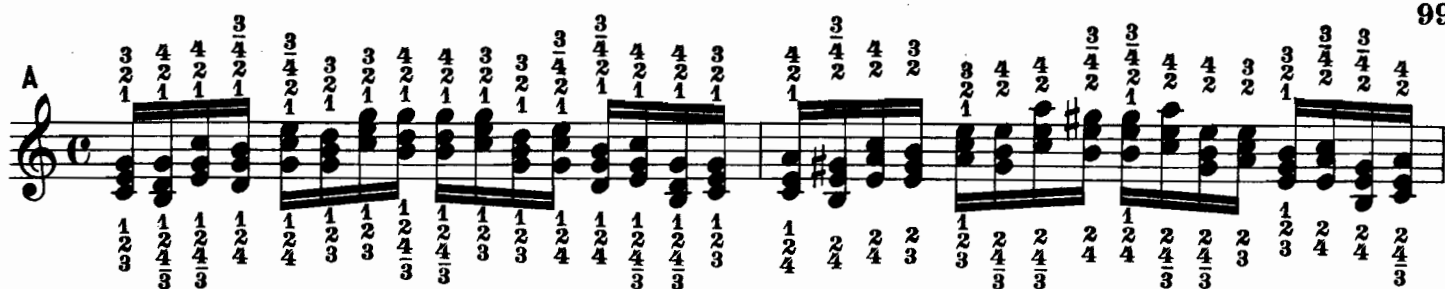
A

L. H.  
alone  
allein

R.H.

B

L.H.



a) Throwing the arm.

b) Lifting or throwing the arm.

a) Werfen des Arms.

b) Aufheben oder Werfen des Arms.



## Allegro

The first system of musical notation is in 3/4 time, marked 'Allegro'. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music features a series of chords and eighth-note patterns. The first measure is marked with an asterisk (\*). The second measure has a forte (*sf*) dynamic marking. The third measure has a forte (*sf*) dynamic marking. The fourth measure has a forte (*sf*) dynamic marking. The fifth measure has a forte (*sf*) dynamic marking. The sixth measure has a forte (*sf*) dynamic marking. The seventh measure has a forte (*sf*) dynamic marking. The eighth measure has a forte (*sf*) dynamic marking. The system ends with a double bar line.

The second system of musical notation continues the piece. It features a series of chords and eighth-note patterns. The first measure is marked with a first ending bracket (1). The second measure is marked with a first ending bracket (1). The third measure is marked with a first ending bracket (1). The fourth measure is marked with a first ending bracket (1). The fifth measure is marked with a first ending bracket (1). The sixth measure is marked with a first ending bracket (1). The seventh measure is marked with a first ending bracket (1). The eighth measure is marked with a first ending bracket (1). The system ends with a double bar line.

The third system of musical notation continues the piece. It features a series of chords and eighth-note patterns. The first measure is marked with a staccato (*staccato*) dynamic marking. The second measure is marked with a staccato (*staccato*) dynamic marking. The third measure is marked with a staccato (*staccato*) dynamic marking. The fourth measure is marked with a staccato (*staccato*) dynamic marking. The fifth measure is marked with a staccato (*staccato*) dynamic marking. The sixth measure is marked with a staccato (*staccato*) dynamic marking. The seventh measure is marked with a staccato (*staccato*) dynamic marking. The eighth measure is marked with a staccato (*staccato*) dynamic marking. The system ends with a double bar line.

The fourth system of musical notation continues the piece. It features a series of chords and eighth-note patterns. The first measure is marked with a staccato (*staccato*) dynamic marking. The second measure is marked with a staccato (*staccato*) dynamic marking. The third measure is marked with a staccato (*staccato*) dynamic marking. The fourth measure is marked with a staccato (*staccato*) dynamic marking. The fifth measure is marked with a staccato (*staccato*) dynamic marking. The sixth measure is marked with a staccato (*staccato*) dynamic marking. The seventh measure is marked with a staccato (*staccato*) dynamic marking. The eighth measure is marked with a staccato (*staccato*) dynamic marking. The system ends with a double bar line.

\* With the wrist. Mark the accents by a motion of the forearm.

\* Handgelenk. Die Akzente mit Bewegung des Vorderarms.